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KUNKEL'S  
**Musical Review**  
AUGUST-SEPTEMBER,  
1902

Vol. 25, Nos. 6-7 Whole Nos. 394-395

CONTENTS

SOLOS

HAYDN, SIDUS. *Sleeping Beauty* (Melody).  
RUBINSTEIN, ANTON. *Scherzo-Capriccioso*

DUET.

MORI, PAUL. *To the Chase.*

SONG

KUNKEL, CHARLES. *A Fair Exchange.*

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and intricacies, and by the excess of art hide their beauty. As he measures by his own fingers, his pieces are fearfully difficult to play, for he expects vocalists and instrumentalists to accomplish with their throats and instruments what he can do on the clavier. This, however, is impossible. All ornaments, all small grace-notes, and everything which, by rule, musicians understand how to play, he writes out in full, and thus not only are his pieces deprived of the beauty of harmony, but it is totally impossible to distinguish the melody. All the parts are alike as regards difficulty, and no single one stands out as principal part. In short, he is in music what formerly Herr von L— was in poetry. Bombast has drawn both away from the natural in art, from the sublime to the obscure. The heavy labor is admired, yet the exceptional trouble taken, being contrary to reason profits nothing."

CAMILLE SAINT-SAËNS has called his new musical work "Parysatis," and, like "Les Barbares," it is to be sung first in the arena at Beziers. The text was written by a woman, Jane Dieulafoy, and is the customary mythological material that nowadays appeals to the composer.

THE Wagnerian season of the Prince Regent of Munich will open between the 9th and 12th of September. There will be eight cycles with four representations of "Lohengrin," "Tannhauser," "Meistersingers" and "Tristan and Isolde." The principals of the company will be Nordica, Ternina, Mildenburg, Fritz Scheff, Staudigl, Bosetti, Elise Breuer, Olive Fremstad and Berta Morena; Messrs. G. Anthes, Bertram, Reichman, Bauberger, Feinhals, Fuchs, Geis, Knote, etc. The conductors are H. Zumpe, Fischer and Hugy Rohr. The manager is E. von Possart.

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# MUSICAL REVIEW

August-September, 1902.

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Vol. 25—No. 4-5

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THOMAS M. HYLAND, . . . Editor

AUGUST—SEPTEMBER, 1902

## Caution to Subscribers.

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## THE TRAINING OF MUSIC TEACHERS.

At the recent meeting of the Incorporated Society of Musicians, in London, Dr. Frederick G. Shinn gave an address on the training of music teachers, from which we make a few extracts:

Everything which helps to explain the material of music, which leads us to an intelligent understanding of the molding of musical ideas and their elaboration and development into the recognized forms of musical composition, must influence us in the interpretation of such forms. To see clearly the various parts of a composition in their proper proportions, to understand their relation one to another and to the whole work, is to have taken the first step—by no means an unimportant one—toward securing what is required to give them a correct interpretation in performance. The study, however, from which we derive that special kind of assistance which helps us to understand the spirit of the works of great composers is Musical History, by which I do not mean that kind of knowledge which so often passes as musical history—a mere knowledge of names and dates and unsystematized facts bearing on the life and works of composers; but I mean, first of all, a wide and comprehensive knowledge of music of all schools and periods, a knowledge of the evolution of music, of the growth of the musical language, and of the gradual building up of musical forms, and the way in which these have been employed in different periods, and by different composers, for the expression of almost every variety of human emotion.

The average piano teacher, if he is to be

really competent in a broad sense, must be a thoroughly trained and cultured musician; he must have had, musically speaking, a liberal education; he must have studied 'the humanities' of his art. He may call himself a specialist, if he likes, but if thereby he means that he is specially good, either as a piano-teacher or as a teacher in any single department of musical knowledge, he must have founded his special studies on all-round musical education. He must be able to view them from a general standpoint, he must be able to see them in their relation to other studies, so as to neither overrate their relative importance nor to underrate the importance of other branches in which he may be less in sympathy or less proficient in teaching. Only when he can do this can he be said to fulfill the first condition of a really competent teacher, by possessing an adequate knowledge of the subject of instruction to that subject which he desires to impart to others.

Every individual teacher must, to a very large extent, frame his own method, and that method will inevitably be a reflection of his own mind, and of his peculiar way of looking at matters, and also, to some extent, a reflection of the minds and difficulties of his pupils. What we can aim at in the training of music teachers is that they shall possess such knowledge as shall enable them to frame a method on sound fundamental principles, both with reference to its connection, on the one hand, with the special class of knowledge to be imparted, and, on the other hand, with the peculiarities of the mind of the pupil. We can give them that knowledge to understand more fully than is generally understood to be the meaning of failure and success in teaching, and which will supply them with the reasons why their efforts in one case have been crowned with success, and in another with apparent failure. This kind of knowledge is to be acquired, and I have endeavored to indicate the direction in which it lies, and I contend that it should be acquired by all who enter the teaching profession.

The five most important years in the history of music were 1809 to 1813. Chopin and Mendelssohn were born in 1809; Schumann and Felix David in 1810; Liszt and Ambroise Thomas in 1811; Plotow in 1812; Wagner and Verdi in 1813. In these five years, more great musicians were born than in the following five decades.

## A NATIONAL CONSERVATORY OF MUSIC.

Senator Mason, of Illinois, who is sponsor for the plan of a national conservatory of music, thus explains his project:

The bill which I introduced to establish a national conservatory of music and art has created a great deal of talk, and many articles have been written on the subject, some approving and others disapproving the plan laid out in the measure. My object in introducing it was to secure public discussion on the matter, with the hope at some time of interesting the Government in this most useful branch of education.

I am a firm believer in music as a humanizer and as one of the most important branches of education; and if it is a good thing for the classes it is a good thing for the masses. I taught school when a young man in several different places. I found the school and the neighborhood that had been educated by even having a singing master of the old-fashioned country singing school was always a much better neighborhood and a more refined and agreeable one than those communities which had never enjoyed the luxury of the old-fashioned singing school.

Vocal music is now regarded as a fixed necessity in our public schools and as one of the important branches of education. I could not advocate that the State, county or city municipalities should give time and money for the teaching of instrumental music when they have barely sufficient funds, and sometimes in our city not room enough in the public schools for the fundamental branches required in education, but I believe the Government could afford to show its interest in this great art with but very little, if any, expense. It would add to the interest of the people, and I think all the governments in the world that have directly or indirectly aided these schools of music and art have been greatly benefited thereby.

I have received many letters from well-known music teachers all over the country, notably Professors Ziegfeld and Tomlins, of Chicago, both of whom will be called before the committee to give their opinions on the subject when the bill is reached for a hearing.

It may be that the committee will decide that it might interfere with well-established music schools and colleges already in operation, and that it would be in violation of

the policy of the Government to compete with them. I believe, however, it would not have any such effect, but that the very fact that the Government was fostering the study of music and art would add interest to the subject and dignify the calling of those great workers, many of whom have devoted their lives to the cause of music.

I expect that there will be a hearing at the beginning of the next session. Meanwhile the people will be interested in the matter, and the committee will be better prepared to hear and determine what, if anything, the Government should do in this connection.

CARL BAERMANN, the well-known Boston pianist and teacher, who has been in Europe for the past few years, is to return to the United States next season.

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# EDWARD GRIEG: A MASTER OF THE MUSICAL LYRIC.

The place of Edward Grieg, the greatest of Norwegian composers, in the musical Pantheon has hardly as yet been determined. Perhaps, as is intimated by the more conservative musical critics, his name will never rank with those of the "great masters"; but few will deny that his work is peculiarly penetrative and strikingly original. "It is, of a truth, music in which merit and failing are curiously mingled," declares Mr. Daniel Gregory Mason; "its delicate beauty is unique, its limitations extreme. It is as fair as a flower, and as fragile."

Grieg is of the nervous, sensitive temperament—the temperament of Keats and Stevenson—quick and ardent in feeling, and in art notable for subjective, intimate work, rather than for the wide objective point of view. Grieg's music is of value, indeed, just because it is the artistic expression of delicate personal feeling. We shall find that his whole development tended toward a singularly individual, or at most national, utterance; that his efforts toward a complex or more universal style, such as in poetry we call epic, were unsuccessful; and that his real and inimitable achievement is all in the domain of the pure lyric.

It was Nordraak, a young Norwegian musician of magnetic personality, who first aroused Grieg's enthusiasm for the Norse folk-songs, and fired him with an ambition to follow on them a finished art. The two men solemnly took an oath of musical allegiance to their fatherland. "It was as tho the scales fell from my eyes," writes Grieg; "for the first time I learned . . . to understand my

own nature. We abjured the Gade-Mendelssohn insipid and diluted Scandinavianism, and bound ourselves with enthusiasm to the new path which the modern school is now following." The result of Grieg's efforts in his chosen field was romantic music—sonatas, songs, dances, "tone-pictures"—"of an indescribably delicate" nature. Says Mr. Mason:

"It is like the poetry of Mr. Henry in its exclusive concern with moods, with personal emotions of the subtlest, most elusive sort. It is intimate, suggestive, intangible. It voices the gentlest feelings of the heart, or summons up the airiest visions of the imagination. It is whimsical, too, changes its hues like the chameleon, and often surprises us with a sudden flight to some unexpected shade of expression. Again, its *finesse* is striking. The phrases are polished like gems, the melodies charm us with their perfect proportions, the cadences are as consummate as they are novel. Then, again, the rhythm is most delightfully frank and straightforward: there is no mauling or uncertainty, but always a vigorous dancing progress, as candid as childhood. It is hard to keep one's feet still through some of the Norwegian Dances. And tho in the Lyric Pieces rhythm is idealized, it is always definite and clear, so that they are at the opposite pole from all that formless sentimentality which abandons accent in order to wail. Again, one must notice the curious exotic flavor of this music, a flavor not Oriental but Northern, a half-wild, half-tender pathos, outlandish a little, but not turgid—on the contrary, perfectly pellucid."

There are, however, grave defects in Grieg's music, if Mr. Mason's judgment be accepted. No other composer, he remarks, has had so many "mannerisms," so many "little tricks

and idiosyncrasies"; and "nothing menaces thought more than affectations and whimsicalities of style." Moreover, Mr. Mason thinks that severely critical standards compel the admission that Grieg's personality was "graceful without strength, romantic without the sense of tragedy, highly gifted with all gentle qualities of nature, but lacking in the more virile powers, in broad vision, epic magnanimity, and massive force." He concludes:

"When all is said, Grieg has in his early works made a contribution to music which our sense of his later shortcomings must not make us forget. His Piano Sonata and his Violin Sonatas supply chamber-music with a note of pure lyric enthusiasm, of fresh unthinking animation, not elsewhere to be found. His Peer Gynt Suite fills a similar place among orchestral works. His best piano pieces, and, above all, his lovely and too little known songs, are unique in their delicate voicing of the tenderest, most elusive personal feeling, as well as in their consummate *finesse* of workmanship. It is a Liliputian world, if you will, but a fair one. That art of the future which Grieg predicts in his essay on Mozart, which will unite lines and colors in marriage, and show that it has its roots in all the past, that it draws sustenance from old as well as from new masters," will acknowledge in Grieg himself the source of one indispensable element—the element of naive and spontaneous romance."

A MUSIC-BUILDING is to be erected on Holmes Field, Cambridge, for the music students of Harvard College, at an expense of \$75,000. A large concert hall, equipped with a pipe-organ, is to be one of the features.

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ANTON RUBINSTEIN.

Allegro.  $\text{♩} = 58$ .



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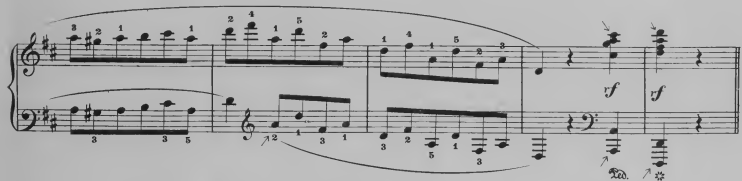


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## TRIO. Cantabile.



N.B. Heed the change of fingering.

The musical score consists of five systems of staves. The first system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system continues the melodic and harmonic development. The third system includes a decrescendo (*decresc.*) and a ritardando (*rit.*) marking. The fourth system is marked *a tempo* and features a mezzo-forte (*mf*) dynamic. The fifth system concludes the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *decresc.*, *a tempo*, and *N.B.*. The piece is in G major and 3/4 time.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-5). Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The piece features several melodic lines with slurs and ties, and some sections with repeated notes or chords. The notation is written in a clear, professional style, typical of a musical score.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key signature of two sharps (F# and C#). The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs, and fingerings are indicated by numbers 1 through 5. The piece concludes with a double bar line and a final chord in the bass staff.

# TO THE CHASE.

Galop de Concert.

Dedicated to

Miss Elsa Roemheld, Milwaukee, Wis.

PAUL MORI.

Allegro. ♩ = 160.

Primo.

Secondo.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of two parts: Primo and Secondo. The Primo part begins with a mezzo-forte (mf) dynamic and features a series of eighth and sixteenth notes, including triplets. The Secondo part enters with a forte (f) dynamic and includes a variety of musical textures, from single notes to dense chords and triplets. The score includes dynamic markings such as 'mf', 'f', and 'cresc.' (crescendo). The piece concludes with a 'fz' (forzando) marking and a star symbol.

1715 - 14

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# TO THE CHASE.

Galop de Concert.

Allegro ♩ - 160.

Primo.

PAUL MORI.

The musical score is written for piano and right hand. It begins with a tempo marking of Allegro at 160 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems. The first system starts with a mezzo-forte (mf) dynamic and includes a crescendo (cresc.) marking. The second system features a forte (f) dynamic. The third system includes a piano (p) dynamic and a trill ornament. The fourth system continues with piano dynamics and includes trill ornaments. The fifth system ends with a crescendo (cresc.) marking. Fingerings are indicated by numbers 1-5 above or below notes. Trill ornaments are marked with a stylized 'tr' symbol.

Musical notation for a piano piece, labeled "Secondo." and page number "4". The notation is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of staves. The first system has a mezzo-forte (*mf*) dynamic. The second system has a forte (*f*) dynamic and a "cresc." (crescendo) marking. The third system has a piano (*p*) dynamic. The fourth system has a "cresc." marking and a forte (*f*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system has a "cresc." marking and a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1715 - 14

Primo.

5

*N.B.* *mf*

*cresc.*

*dolce.* *p*

*cresc.*

*con sord. ad libitum.* *f*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mf*. There are also some handwritten-style markings like "2da" and "3da" with asterisks. The score is arranged in a standard musical format with a treble and bass staff for each system.

Primo.

7

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*Ped.*) instruction. The third system starts with a mezzo-forte (*mf*) dynamic. The fourth and fifth systems continue the melodic development. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* and *mf*. There are also performance instructions like *Ped.* and *Cres.* with star symbols. The page is numbered 1715 - 14 at the bottom.

## Secondo.



Primo.

9

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingering.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingering.

or thus.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingering.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingering.

*Secondo.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a 5/4 time signature. The melody continues with a half note A4, followed by a quarter note G4, and then a half note F4. The score includes various musical notations such as notes, rests, and bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-5) and articulation marks (accents) for the melody. The lyrics 'The Rose Tree' are written below the melody. The score is divided into two systems, with a double bar line and repeat signs indicating the end of the first system and the start of the second.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a melodic phrase in G major, marked with a '2' above the first measure. The piano accompaniment provides a harmonic foundation with chords and single notes. The second system continues the piece, featuring more complex piano textures with triplets and sixteenth notes, and a vocal line that includes a final melodic flourish. The score is written in a clear, legible style with standard musical notation.

*Primo.*

*mf*

*crac.*

The musical score is written for a piano, indicated by the 'Primo.' marking. It consists of six systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'f' (forte). There are also performance instructions like 'cresc.' (crescendo) and 'rit.' (ritardando). The score is numbered 11 in the top right corner. The bottom of the page features the number '1715 - 14'.







*f*

*con S. V. ad libitum.*

*f*

*f*

*f*

*Animato.*

*f*

*Presto.*

*ff*

1715 - 14

# A FAIR EXCHANGE.

CHARLES KUNKEL.

Allegretto.  $\text{♩} = 112$ .

His heart a maid - en robb'd him of; So he, in sor - est grief, Brought

ac - tion in the Court of Love To pros - e - cute the thief. And

an - gels twelve, nor less nor more, Were sum - mond, heavn - ly dears,

For she was to be tried be - fore A ju - ry of her peers, For

she was to be tried be - fore A ju - ry of her peers, A

ju - ry of her peers, A ju - ry of her peers, For

she was to be tried be - fore A ju - ry of her peers.



The case was call'd; and it was prov'd Ere ma - ny words were said, When

she the plain-tiffs' heart re - mov'd She left her own in - stead. "Not

*rit.* guil - ty!" thus the *rit.* vir - dict stands; "A *ad lib.* fair ex - change he got"

Judge Love, a - gree - ing, join'd their hands And wed them on the spot. Judge

Love, a - gree - ing, join'd their hands And wed them on the spot, And

wed them on the spot, And wed them on the spot, Judge

Love, a - gree - ing, join'd their hands And wed them on the spot.

# SLEEPING BEAUTY.

## MELODY.

Notes marked with an arrow must be struck from the wrist.

**Moderato.**  $\text{♩} = 112$ . (with a moderate degree of movement.)

HAYDN-SIDUS.

**Affetuoso.** (affectionate, tender.)

(A) *p cantabile (singing)*

(Key of F major.)

(A) For the proper execution of passages in mixed position see Kunkel's Royal Piano Method page 33.

*ritard. (gradually slower)*

Con Brio. (with brilliancy and spirit.)

TRIO. *p*<sub>3</sub> *f*<sub>3</sub>

(Key of B<sup>2</sup> major.)

*marcato*, (well marked.)

Con delicatezza. (with delicacy of expression.)

*f* *p* *f*

(Key of E<sup>2</sup> major.)

or thus.

or thus.

or thus.

1. 2. *p* *f* *marcato*.

*p* *f* *p*

Tempo I.  
cantabile.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 5, 4, 3, 2, 1, 3. Bass staff has a supporting line with fingerings 2, 1, 3, 5, 4, 3, 2, 1, 3. A dynamic marking *mf* is present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3. Bass staff has a supporting line with fingerings 1, 3, 5, 4, 3, 2, 1, 3, 2.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3. Bass staff has a supporting line with fingerings 1, 3, 5, 4, 3, 2, 1, 3, 2. A dynamic marking *mf* is present. A first ending bracket labeled "1." spans the final two measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3. Bass staff has a supporting line with fingerings 1, 3, 5, 4, 3, 2, 1, 3, 2. A dynamic marking *mf* is present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3. Bass staff has a supporting line with fingerings 1, 3, 5, 4, 3, 2, 1, 3, 2. A dynamic marking *mf* is present. The system is divided into two sections: "morendo, (dying away)" and "riltard.".

... OF ...

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As late as 1877, when Liszt was about sixty-six years of age, the Russian composer, Borodine, had the good luck of hearing him at a concert given in Jenna, where something of Liszt's was produced. After speaking of Liszt's conducting, he goes on about the playing.

"When it came to the numbers for piano-forte, he descended into the choir, and soon his gray head appeared behind the instrument. The powerful sustained tones of the piano rolled like waves through the Gothic vaults of that old temple. It was divine! What sonority, power, fullness! What a pianissimo, what a morendo! We were transported. When it came to Chopin's 'Funeral March,' it was evident that the piano part had not been written out. Liszt improvised at the piano while the organ and cello played from written parts. With each entrance of the theme it was something different; but its difficult to imagine what he made of it.

"The organ lingered pianissimo on the harmonies in the bars in thirds. The piano, with pedal, gave out the full harmonies, but pianissimo the violoncello sang the theme. The

effect was prodigious. It was like the distant sound of a funeral knell, that rings out again before the first vibration has quite died away. I have never heard anything like it. And what a crescendo! We were in the seventh heaven."

The Opera Comique of Paris closed for the season June 30th. It is announced that in November, Calvé, who has not been heard in Paris for a long time, will make her reappearance in an important role.

The Observation-Cafe Library Cars on the Wahash Railway between St. Louis and Chicago form perhaps the most attractive feature of the Superb Vestibuled Day Trains between these cities. In the Cafe Car meals may be ordered *a la carte*, at any hour, at usual restaurant prices and the service is strictly first class in every particular. The daily papers of St. Louis and Chicago, the illustrated weeklies and the magazines are kept on file, and passengers have access to a well-stocked library of standard works.

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WHAT is the startling news wafted across the ocean from the fatherland, asks an ex-change? Two-thirds of Germany's 150,000 music teachers incompetent! And now a movement is under way, endorsed by the National Federation of Vocal and Instrumental Instructors, to ask the Reichstag to pass a law compelling the teachers to undergo a State examination. Truly an excellent pointer for associations in this country. Heavens knows there is need for some weeding out process.

Our German friends who advocate legislation claim that their country's fair name as a school of music is in danger of forfeiture through bad systems of training applied by numerous individuals in so-called conservatories. In this connection Herr Leonard Lieblich, a Berlin critic, says: "American students will take the liveliest interest in the proposed legislation, because they are the most numerous, and obliged to pay the most fancy prices for education. In Berlin alone they spend 3,000,000 marks a year for their lessons. Some of the instruction they receive is little less than criminal. A large percentage of the teachers not only fail to teach anything, but often spoil talent. Just now the American student colony is agitated by a typical case of two young Chicago women. A certain well-known singing professor told the ladies three or four times a day to shove miniature steel shafts in their throats to produce the desired tone and quality. Doctors now find that their vocal cords are severed and bleeding, and all chances of their voices being cultivated are gone."

Not a pleasant picture. But there have been, and we suppose will continue to be, "horrible examples" of incompetency. We have them here in abundance, and they can be all traced to the one source. Surely a remedy can be found. If legislation, such as proposed in Germany, is the panacea, then the sooner it is enacted in this country the better.

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